

HERRN PROFESSOR GEORG HÜTTNER
und dem Philharmonischen Orchester in Dortmund
gewidmet

VIER
SCHWEDISCHE TÄNZE
FÜR ORCHESTER

VON

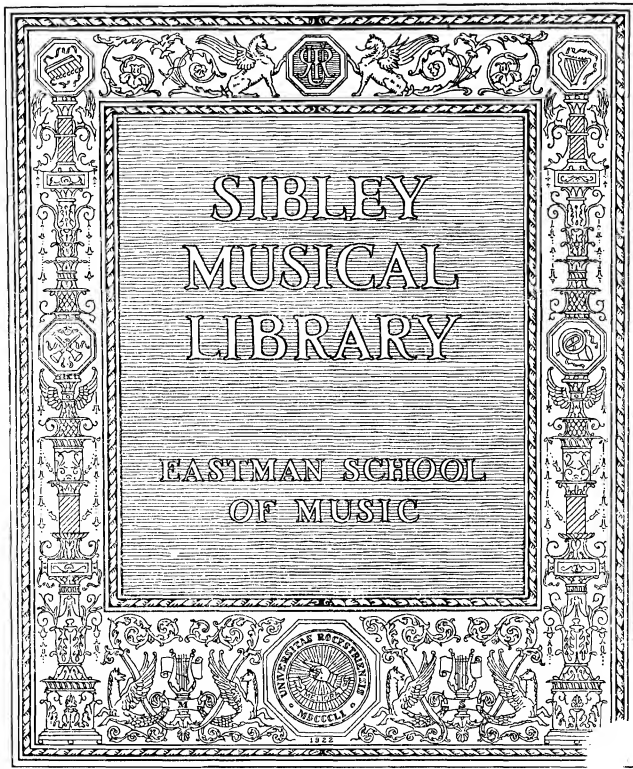
TOR AULIN

OP. 32

PREIS:			
Nr. 1. Partitur	M. 4. —	Nr. 3. Partitur	M. 2. —
Orchesterstimmen	M. 6. —	Orchesterstimmen	M. 4. —
Nr. 2. Partitur	M. 4. —	Nr. 4. Partitur	M. 4. —
Orchesterstimmen	M. 6. —	Orchesterstimmen	M. 6. —



JUL. HEINR. ZIMMERMANN
LEIPZIG · ST. PETERSBURG · MOSKAU · RIGA · LONDON



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Vier Schwedische Tänze.

III.

Tor Aulin, Op. 32 N^o 3.

Poco Andante.

2 Flöten.

Oboe I.

Oboe II.
Englisch Horn.

2 Clarinetten in C.

2 Fagotte.

4 Hörner in F.

Harfe.

Poco Andante.

Violine I.

Violine II.

Bratsche.

Violoncell.

Bass.

First system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom two are bass clef. The third staff from the top has a first ending bracket labeled "I.". The music features various melodic lines, some with slurs and ties. Dynamic markings include *pp* (pianissimo) in the second and fourth staves, and *p* (piano) in the fifth staff. The system concludes with a repeat sign.

Second system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues with various melodic and harmonic elements. Dynamic markings include *arco* (arco) in the second staff, *pizz.* (pizzicato) in the third staff, and *pp* (pianissimo) in the fourth staff. The system concludes with a repeat sign.

1 *a 2*
espress.

First system of musical notation, measures 1-6. The score is written for a piano with multiple staves. Dynamics include *mp*, *p*, *espress.*, *mf*, and *f*. The notation includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. A *trium* marking is present in measure 2. A *non arpegg.* marking is present in measure 5.

Second system of musical notation, measures 7-12. The score continues with various dynamics including *mp*, *p*, *espress.*, *mf*, and *f*. The notation includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. A *arco* marking is present in measure 7. A *divisi* marking is present in measure 10. A *pizz.* marking is present in measure 11.

2

p
Solo.
mp
1. Solo.
mp
Solo.
p
drum
mf

divisi 2

p
mp espress.
pizz.

a 2
poco rit. Fine.
p poco rit.
p poco rit.
p poco rit.
p poco rit.
p poco rit.
p poco rit.
p poco rit.

Fine.

poco rit.
p poco rit.
p poco rit.
p poco rit.
p poco rit.
p poco rit.
p poco rit.
p poco rit.

Fine.

4 *Un poco più vivo.*

First system of the musical score, measures 1-6. The tempo is marked *Un poco più vivo.* The piano part begins with a forte (*f*) dynamic and transitions to piano (*p*) in measure 6. The oboe part enters in measure 6 with a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and accidentals.

4 *Un poco più vivo.*

Second system of the musical score, measures 7-12. The tempo is marked *Un poco più vivo.* The piano part continues with a mezzo-forte (*mf*) dynamic in measures 7-10 and transitions to forte (*f*) in measures 11-12. The oboe part enters in measure 11 with a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and accidentals.

The image shows a page of musical notation, likely for a piano. It consists of ten staves. The first six staves are empty except for whole rests. The seventh staff begins with the tempo marking *allarg.* and contains a short melodic phrase starting with a forte *f* dynamic. The eighth and ninth staves are empty except for whole rests, and the tenth staff begins with a whole rest.

5

f

div.

f

arco

f

arco

f

arco

f

allarg.

f

allarg.

f

allarg.

f

allarg.

f

allarg.

5

1.

p

p

p

p

III. *allarg.*

allarg.

f

arco

f 1. *allarg.*

D. C. al Fine e poi la Coda.

Coda.

2.

allarg.
ff
p

allarg.
ff
pp
div. pizz.
p

allarg.
ff
pp
div. pizz.
p

D. C. al Fine e poi la Coda.

Coda.

molto rall.